

Teaching Typewriting Today

JULIUS NELSON

Teaching Typewriting Today

by
Julius Nelson

Specialist in
Typewriting Education

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Julius Nelson

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To My Wife

GOLDIE

Whose Inspiration

Made This Book Possible

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PREFACE

This manual summarizes 40 years of association with the subject of typewriting — as a teacher, lecturer, consultant, and author. Where necessary, for explanatory purposes, it goes into detail. It represents the best methods involved in teaching students how to become proficient typists. Personal interviews with representatives of business and industry, coupled with the gist of conversations with teachers of the subject at conventions and as a teaching colleague, along with the author's own experience in the field (both as a teacher, consultant to student teachers, and as a student-teaching supervisor) have resulted in a mass of pertinent information which, it was felt, would be of tremendous value to all teachers of typewriting. Based upon the premise that no human is infallible, there may be areas where differences of opinion will, of necessity, occur. However, this volume was written in the vein of the oft-repeated phrase of "telling it as I see it." In this respect, it avoids intricate references to psychological principles and a mass of data (often conflicting) resulting from voluminous studies in the field. However, teachers can rest assured that not only are the ideas presented in conformity with the best of psychological principles and related to many excellent studies and surveys but, if followed conscientiously, will surely bring results.

ABOUT THE AUTHOR

Julius Nelson is internationally known in the field of typewriting. He is listed in the Dictionary of International Biography, Who's Who in the East, the Blue Book, and other directories. He is not only famous for his leadership in making typewriting attractive, but is a superior typing instructor. He has taught about 10,000 students to type on the high-school, college, and university levels, in addition to teaching classes in typing methods. He has appeared in television, on radio broadcasts, and in movie shorts.

He is the author and/or co-author of a number of typewriting books, including BRIEF TYPING, TYPEWRITING MINI-DRILLS, and FASTER TYPING. He has contributed many articles on the subject to a number of educational periodicals, including one or more typewriting features in the Journal of Business Education for 35 consecutive years. Among his teaching aids and motivation devices are the Dial-A-Grade, Dial-A-Rate, Sten-O-Grader, a series of Typewriter Mystery Games booklets, two typewriter art filmstrips, and a specialized shorthand-dial stopwatch.

In this text, Mr. Nelson summarizes in one handy volume some of the best practices for teaching typewriting resulting from experience, surveys, and studies. This is a practical, down-to-earth manual for both beginning and veteran teachers. To sum it up, if you teach typewriting, you cannot afford to be without this volume.

GETTING OFF TO A GOOD START

Typewriting is considered to be the number one bread-and-butter subject of our business curriculum.

It is not only the means of earning a living for millions of individuals, but it is also the means by which millions of other individuals communicate, whereby what they put down on paper via the typewriter makes it easily legible to others who may have occasion to read it.

It is an extremely good policy to make certain that students learn at least one or two keys during the first day, so that they will feel that they have accomplished something. In order to do this, the teacher should organize the first day so that he will know exactly *what* he is going to do and in *what sequence* he is going to do it. Even if the teacher had not taught typewriting before, or even if the teacher is not a typist himself, he can, by following these simple pointers in getting off to a good start, be able not only to teach his students but to teach himself, *as* he is teaching the students.

Here are the 10 basic points, in suggested sequence, you need to know in order to get off to a good start *and* to get the students off to a good start.

- | | |
|----------------------------|------------------------|
| 1. Position at the machine | 6. The "Home Keys" |
| 2. Inserting paper | 7. Striking the keys |
| 3. Vertical spacing | 8. Position of hands |
| 4. Pica and elite type | 9. "Eyes on copy" |
| 5. Setting margin stops | 10. Returning carriage |

VARIATIONS IN KEYBOARD INTRODUCTION

Although you are now ready to follow the textbook and have the students learn one or two keys, it will pay you to have considered — before you have planned the first day's activities — the different methods of keyboard introduction. Especially if you are not a veteran teacher, it will usually be to your advantage to follow the textbook method of key presentation. However, in the manner of all good professionals, it will be to your ultimate advantage to know about — and to consider — alternate methods of keyboard presentation.

For many years the traditional method of teaching typewriting by “nonsense syllables” prevailed. That is, striking the home-row keys of ASDF with the fingers of the left hand, spacing with the thumb of the right hand, and then striking ;LKJ. This exercise is then repeated several times until a line length of 50 or 60 spaces is reached. When the end of the line comes, previously signalled by a bell, the carriage is returned and the teacher again calls out the same letters. After a number of exercises involving these “nonsense syllables,” these syllables are reversed and the students type FDSA, space, JKL; with about the same number of repetitions. This, in short, is the traditional method approach. A

follow-through of this method would involve learning additional keys. For example, the next lesson could present the R and U keys, using such syllables as FRF, space, JUJ. Sometimes the V and the M keys are also included in the second lesson.

A number of other methods of keyboard introduction have evolved. One of these is the presentation of words as soon as possible, these words being typed on the home row. For example, without leaving the home row, it is possible to type such words as *dad sad lad salad* — to mention a few. In this method, a word is repeated a number of times, perhaps one line, and then the next word is given. When the students learn new keys, such as the RUV M, for example, the words are built with these additional letters to those already learned on the home row. There is usually always a cumulative review, in that the previous letters learned are included in each succeeding lesson.

An entirely new method of keyboard introduction — even more direct than the word approach — is the sentence method. For example, right on the home row we have the making of several sentences, such as *Ask dad. Ask a lad. Ask a lass. Ask all.* Since the fingers are already on the home row, all that is required is to have the student type a capital letter. They are told that, to type a capital, the shift key would be depressed with the little finger of one hand while the correct key is struck with the required finger of the other hand. Sentences involving other capital letters on the home

row could be *Dad asks. Dad asks a lad. Lads add. Al adds. Sal adds a salad.* The students are told to type the *period* by reaching down with the L finger and striking the *period* key. Because of the fact that they are actually typing connected matter from the very first day, a feeling of accomplishment results. This method is followed through by introducing additional keys for the fingers of each hand until the alphabetic keyboard is learned completely by the sentence method.¹

Regardless of the method used, be sure to emphasize correct techniques from the beginning. Here are some of the techniques to emphasize: Hand position and finger position (little movement of the hands; fingers curved properly and doing the typing); carriage return (avoid pushing it); paper insertion (avoid grinding it into the typewriter; use a twirling motion); concentration, the real "key" to accuracy (thinking only of what one is typing, avoiding all other thoughts); correct shifting (not only avoiding raised capital letters but keeping home-key position with at least one finger when shifting); keep eyes off keyboard while typing (see special section in this textbook relating to this technique). Other questions concerning correct technique should be used so that the students will be reminded constantly of its importance. It is necessary to repeat these questions every so often so that the student will be on the alert to the importance of correct techniques.

¹ Adapted from BRIEF TYPING by special arrangement with and permission of the publisher — The H. M. Rowe Company, Baltimore and Chicago.

There are so many categories involving the subject of teaching typewriting that it is almost impossible to touch on *all* of them — even lightly. However, most of the major problems will be discussed in some detail. These are:

- Assigning work units
- Keeping eyes off the keyboard
- Error control
- Building speed
- Introducing letter writing
- Erasing and other correction means
- Introducing tabulation
- Grading and evaluation
- Timed writings and their value
- Other typing tests
- Handling late-entry students
- Electric typewriting
- Class organization and discipline

Because the last topic mentioned bears directly on the teaching cycle, it is discussed first.

CLASS ORGANIZATION AND DISCIPLINE

The first impression we make on a class the first time is critical. If we show that we seem unprepared, we will produce a situation that will soon result in an obstacle to good teaching that will be hard to overcome. We might say that, during the first period, *the class will test you*. They will want to know what you, as a teacher, will expect from them. For that reason, the students must be made to realize that, from the very first day, every minute of every period has been planned to have them learn to type.

Start the class by writing or lettering your name clearly on the board and the subject, such as Typewriting I, or Typewriting II. It is a good policy to pronounce your name for the class. In my early years of teaching I have found that students with no knowledge of typewriting sat through the first period of a Typewriting II class, or those who should have been in Typewriting II sat through the first period of a Typewriting I class. Now, before you begin any instruction, you will want a record of everyone who enters your class. This will be accomplished by distributing a 3 x 5 or a 4 x 6 card, (or a piece of paper cut to size) to each student. If possible, the information requested could be duplicated on the paper beforehand — or it could be put on the chalkboard. Either

way, it will show the students that you are prepared for them. Basically, so that you may prepare a roll and a seating chart, the information should at least include the name of the student (first, last, and middle initial), class and/or homeroom designation. Additionally, you may wish to have the address, birth date, parents' or guardians' names, occupations, phone, and so forth. It is helpful to ask for the student's hobby. The author has in instances been able to "reach" a student through his or her hobby where, for one reason or another, the student did not work in too well with the rest of the class.

Have these cards collected when it is apparent that the class has finished filling them out. At your first opportunity, you should arrange these cards alphabetically and make a seating chart from the information the pupils have furnished. We all know the easiest and the quickest way to learn the names of the members of our class is to seat them alphabetically — at least for the first week or so — and, with the aid of the seating chart, you will be able to call the pupils by name the second time you meet them. This always means more than just pointing to a student and saying something like this: "The girl in the last seat of the third row — please keep your eyes on the copy." If you can say to her, for example, "Alice, please keep your eyes on the copy," it is certain to be 100% effective. So much, briefly, for class organization.

What follows next, *Discipline*, is a direct outgrowth of

good class organization, but it will be discussed here in a little more detail. It is true that, because of the subject matter itself, most typewriting classes are well disciplined; still, some problems do develop.

Generally speaking, interested, busy students will seldom, if ever, give any trouble. This truism may run through your mind: You cannot keep the interest of every pupil all the time. However, you should make this your goal and you should strive to attain it. If you are enthusiastic about your subject — typewriting — this will do ever so much to attract and hold the pupils' interests. Be certain that your personal appearance and the arrangement of your room should create the business-like atmosphere. Have interesting displays on your bulletin boards; a potted plant, here and there, will add to the decor of the classroom. Be sure to have one or more students assume responsibility for both the bulletin-board displays and the plants (if you decide to have these). Materials on your desk should be arranged neatly. Several dictionairies should be available for use in word-division, abbreviations, and so forth. Stress good care of room furnishings and cleanliness. Assignments in room care, such as daily washing of the chalkboards, should be made alphabetically so that these duties will be distributed fairly. In this respect, sometimes one or two students (usually those who can complete their assigned work ahead of the others) may volunteer to take care of washing the chalkboard for a semester. Impress upon the students that the classroom is

their home during school hours and to respect it as such. Avoid monopolizing the entire classroom period. Give whatever explanation is necessary and then let the students type. This statement may sound simple, but one can learn to type better by actually typing than by having the teacher lecture on it for a good part of the period — except, of course, when introducing a new phase of typewriting, such as letter writing, tabulation, manuscripts, and so forth. In those cases, plan your explanations carefully, try to be brief, and do allow the students some time to put into practice what you have just explained.

To get the respect of your students, you must be just, fair, and impartial. Try to be patient and understanding. If students do poorly, try to encourage rather than scold. Do not punish the whole class for the failure to follow directions or the misconduct of a few. In this respect, the author happened to be sitting in a room during a free period and this particular room adjoined a typewriting classroom. It appears that during that period the teacher wanted to introduce the subject of erasing that day and had previously instructed the students of the class to be sure to bring an eraser. One unfortunate girl who forgot to bring an eraser not only was the recipient of a 10-minute tongue-lashing from the teacher, but was told that her grade for the day was zero. This, in turn, was followed by a 25-minute discourse to the entire class on the importance of following directions, bringing the proper materials to class, and so on. You can be

certain, of course, that no typing was done that period. An entire class period was really wasted. Actually, the teacher should have lent an eraser to the forgetful girl, continued with the explanation of the technique of erasing, and then, unobtrusively, sometime during the period, he should have mentioned, casually, to this student to be certain to bring an eraser the next time she comes to class.

Show each student the respect and courtesy that you would expect from him. Try to move around the room and to be alert to what the pupils are doing. (In this respect, read in the section on Timed Writings about "moving around the room.") Incidentally, if something genuinely funny happens in class, do not discourage polite laughing; this is not considered to be disorder.

Since the school administrator is given certain powers which are not ordinarily granted to a teacher (such as the right to suspend or to expel a student from school), do not hesitate to go to him when the situation warrants it. But this should be your last resort. A student who repeatedly interrupts or interferes with the lesson being presented must not be tolerated. You should at first try by means available to you to gain the cooperation of this student. But never try to reason with, or to reprimand, this type of student in front of your class. Class time is wasted when you discuss a personal issue with one individual. Tell him that you will see him at the end of the period (in an ordinary tone of voice). Do not display anger in front of the class.

Here is what you should do before you finally decide to refer your problem student to the school administrator. Talk with him on his own time and in private and be sure that, when you do so, you are fully calm and composed. Give him an opportunity to express his side of the story. Explain to him that his actions in class interfered with the work of the class and that this interference cannot be permitted to continue. You can accomplish a great deal by reasoning with the disturbing pupil, privately, because both of you are more at ease. And, remember, he has no class or group to which to show off. He realizes that he is on his own. Be sure to consult with the school counselor and get from him any personal data he may have about this student, such as his action in other classes and his family background. Perhaps an interview with the parents may be of help. Phone or write to them and ask them to visit you at school when you are free. When talking with the student, never threaten to do anything that you cannot do or do not intend to do.

Keep a 3 x 5 or a 4 x 6 card record of his classroom behavior. By having a complete written record of the nature of the behavior and the time, or the times, you have something of value which will help the school administrator if you have to refer the student to him.

Here is a final bit of advice on maintaining discipline: When giving an assignment to be performed in class, be sure that enough material is assigned to take care of the faster students so that there is no time for these pupils to be idle.

ASSIGNING WORK UNITS

After the students have learned the keyboard and are on their own, so to speak, and until a new phase of type-writing is to be taught (or if you have an advanced type-writing class), both slower and faster students can work at their own rates if you assign units of work (or “budgets” as they are sometimes called). These are to be handed in within a certain number of class periods, usually anywhere from 5 to 15, depending upon the length and the difficulty of the material and the typing level of the students. A sheet of directions is duplicated and given to each student. (Be sure to keep some extra copies on hand in case students misplace them.) Directions to the students may be something like this:

Except for timed writings, which will be given from time to time, all errors must be corrected with a suitable eraser. Each error not corrected, or any poor erasure made, will count as an error (over and above the limit of erasures given for each problem in the book, which will be indicated to you on this sheet.) Spend the first few minutes of each period typing the indicated drill (or until the timer rings, marking the end of the drill period.) At the top of

each drill, center the Drill Number; double space before you type the drill. Skip 4 single spaces between drills. You may use both sides of the sheet and you should be able to get about three days of drills on each side. Drills will be handed in with each unit, but will follow the regular work when the units are stapled together. Work at your own rate. Put your work in your folder 3 minutes before the end of the period, signalled by the ringing of the timer. Type your name in the top left-hand corner of each sheet. When your unit is completed, gather your work together, in order, with the drills last. Prepare a cover page, centering your name, the class period, and the date. If you wish, and have time, you may type a neat border for the cover page.

Note, that by giving duplicated directions, students are taught to follow a set format, with no excuse for not following directions (such as not having heard directions if given orally). They know what is expected. Specific directions, on paper, eliminate a lot of guessing and unnecessary questions by the students.

After the duplicated *general* directions, on the same sheet, there follows the *specific* directions for typing the problems which comprise each unit. These would involve the page number, problem number, erasure limit. The erasure

limit is indicated for each problem. (A good yardstick to use is 2% of the total words in each problem as the erasure limit.) All erasures, above the limit, poor erasures, and errors are counted as errors. (If there is any change in book directions, it is indicated here, with the specific directions. Example: use a full sheet; prepare a carbon copy; make pencil corrections on your first typing and then re-type, making erasures only on your re-typed copy, but hand in both copies.) Finally, the deadline for handing in the unit is given.

The advantage of using the Unit, or Budget, method is the fact that those students who are not able to complete the exercise they have started will be able to continue during the next class period (except for the last day on each unit) and each student will have the satisfaction of being able to complete each exercise started. There is nothing that will frustrate students more than being forced to hand in incomplete problems, almost daily.

KEEPING EYES OFF THE KEYBOARD

This was no problem in the days of the blank keyboard. It did not pay to watch one's fingers on the blank keys; nothing was gained. Somehow or other, psychologists and some educators, with the cooperation of the typewriter manufacturers, decided that it was frustrating to students if they could not glance at the keys to see if they were striking the correct ones. At any rate, whatever the pros and cons of this idea, we are stuck with it. As a result, we usually have one or more cases in each class where students keep watching their fingers as they strike the keys — and they continue this into second-year typing if nothing is done to eliminate this fault. Not only does it slow down speed, thereby reducing actual production per class period, but it causes students to lose their places on the copy as they shift their eyes from copy to keyboard and then back to copy. Teachers have tried to cope with this problem in a number of ways: (1) a failing grade on the report card until such fault is corrected; (2) writing finger-watchers' names on the chalkboard; (3) lecturing to the students individually or collectively; (4) using mechanical or other devices which cover the keyboard. None of these measures usually solve the problem except the last one mentioned — and then there is the expense of having to

purchase these key-covering appliances. The method here described is *not always* 100% effective but, if followed carefully, should reduce to a large extent the number of finger-watching typists.

Start walking down the aisle until you come to the first student who seems to be glancing at the keyboard. Ask the student if he knows at least some of the keys without looking. The answer will usually be in the affirmative. Then indicate to him that the reason he is probably watching his fingers and thereby ruining the chances of becoming a good touch typist is because there are a few keys of which he does not know the exact location. Ask him to name one of his problem keys. Suppose he mentions the letter T. Now say to him: "Put your fingers on the home keys; reach up to the T with the F finger while you are *looking at* the keyboard; now reach up to it while *looking away* from the keyboard. Make the reach a few times; now strike the T several times." When he looks up and finds that he has actually struck the T without looking at the keyboard, he will gain confidence. Tell him to continue in the same manner with other keys that bother him. Tell him you will come back to see him later and that you hope that he will form the correct habit now that he has conquered his fear of not knowing the exact location of the key (or keys). Then proceed to the next student. If this is done consistently and followed up for several weeks, you should have eliminated a large percentage of your keyboard watchers.

ERROR CONTROL

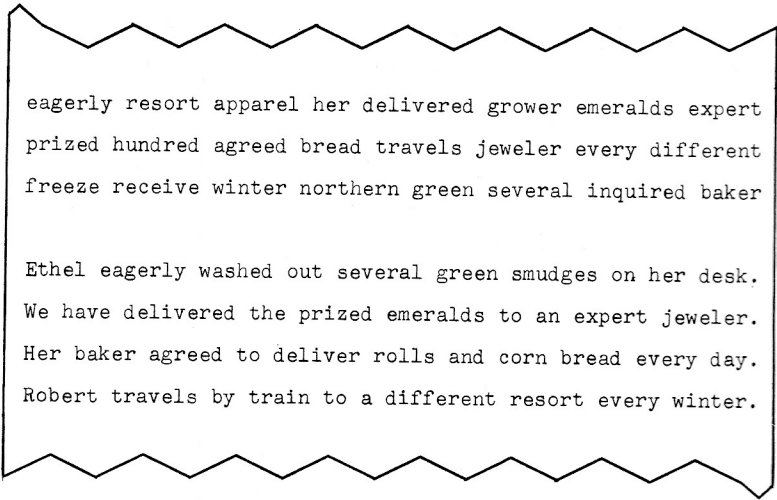
According to the time-honored International Typewriting Contest Rules, any deviation from the copy is an error. While there are numerous types of errors (incorrect letter or character, incorrect vertical and/or horizontal spacing, word substitution, word or line omission, word insertion, word or line repetition, faulty shifting — just to mention a few), teachers are usually concerned with those errors which are due to striking the incorrect letter. This type of error can be the result of incorrect reaches from the home keys, letter transposition, or simply not striking the correct key — whatever the cause. A number of remedies have been suggested, some of which may work part of the time for some of the students and others which may work most of the time for most of the students. Basically, in most cases, if the student makes the correct reaches from the start, the percentage of errors will usually be low. However, no matter how excellent the technique and how careful the student is on concentration (which is actually the key to error control), errors will creep in. It's the multiplicity of errors that we have to check. It seems that (especially when students take timed writings or when they are typing beyond their controlled rate of speed) errors will be made in groups.

Other things being equal, the proper drills (many of which are found in typewriting text books or in supplementary typing drill books) will tend to correct faulty key-stroking. However, a more scientific approach is to have the student keep an error-analysis chart to determine the type of error he is making. The simplest approach to this type of chart is to duplicate sheets of paper with 27 vertical lines and 27 horizontal lines intersecting these vertical lines. When the student makes an error (except in a timed writing, in which case this should be done at the conclusion of the timed writing), he should place a little check mark or vertical stroke in the rectangle formed by the intersection of the correct vertical and horizontal lines. For example, the student may have struck an *r* for an *e* in a certain word. He would look down the vertical A-to-Z letters until he came to the *r* and then follow that line across where it meets the horizontal A-to-Z letters to the *e* column, and place a check or a stroke there. (See illustration on the next page.) By repeating this procedure for each error until he has reached approximately 100 errors, he will have a scatter-type diagram which will show his chief difficulty or difficulties in stroking. If, for example, he shows only one or two marks in the *r-e* (or *e-r*) rectangles, he will need little, if any drill on these two letters. However, if *three* or more marks appear in any rectangle, based upon 100 errors — and sometimes ten or more marks will appear in certain rectangles — it is a definite indication that the student needs some corrective drills in that area.

SECTION OF AN ERROR-ANALYSIS CHART

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
A struck for															
B struck for															
C struck for															
D struck for															
E struck for															
F struck for															
G struck for															
H struck for															
I struck for															
J struck for															
K struck for															
L struck for															
M struck for															
N struck for															
O struck for															
P struck for															
Q struck for															
R struck for					✓										
S struck for															
T struck for															
U struck for															
V struck for															
W struck for															
X struck for															
Y struck for															
Z struck for															

Drills of this type can be found in specialized drill books. When the student brings the error-analysis chart (with approximately 100 error-types recorded), he should be shown where the error frequencies are and told which drills to use. Let us assume, for example, that the student has difficulty in typing words where he substitutes the *r* for the *e* or vice versa; the teacher would then assign drills involving both of these letters. The drills usually consist of words and sentences which contain a large number of the letters in question. The following e-r drill is an excellent example.¹ The student is told to type each line of the drill two times with single spacing and then double space between each two-line group:



eagerly resort apparel her delivered grower emeralds expert
prized hundred agreed bread travels jeweler every different
freeze receive winter northern green several inquired baker

Ethel eagerly washed out several green smudges on her desk.
We have delivered the prized emeralds to an expert jeweler.
Her baker agreed to deliver rolls and corn bread every day.
Robert travels by train to a different resort every winter.

¹ Adapted from TYPING FOR ACCURACY by special arrangement and permission of the publisher—The H. M. Rowe Company, Baltimore and Chicago.

Note the concentration of the words having both the *e* and *r* in the above drill.

Another method used to control errors is to have students use the last five minutes of the actual time allowed for typing, preceding the time allowed for "clean up," by typing, as a corrective drill, each *word* in which they made an error *five consecutive correct times*. If they have time left, then they should type the *line* in which they had made an error (or errors) *three consecutive correct times*. This will usually help in error control. In all instances where error control is to be practiced, students must be told that (1) drills should be typed with the utmost concentration and (2) they should be typed at a controlled rate — not necessarily slow — but at the rate at which they can maintain the most accuracy.

BUILDING SPEED

This should be a continuous process. After the students have mastered the location of all of the letter keys, it is advisable to have them devote some time each period to speed drives. Much has been written on this subject; the studies made by a number of educators in this field often contradict one another. However, this much is known: While the student will be able to increase his speed gradually as he progresses in his typing course, he will never be able to reach his maximum speed unless he makes a special effort to type for speed. There will be more information on this aspect of typewriting when timed writings are discussed. However, an excellent method of building speed, daily, is to devote several minutes to the following type of drill. Choose sentences which consist of most (or all) balanced-hand words. Here are three sentences containing all balanced-hand words.¹

The problem is to make idle men dig shale for us.

Airmen may visit an icy island to angle for fish.

The girls blame us for the burnt ham and icy jam.

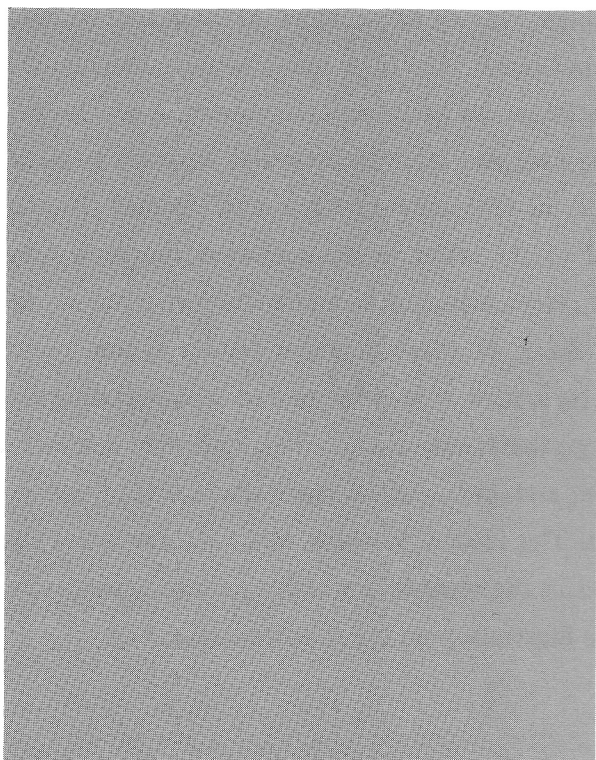
¹ Adapted from FASTER TYPING by special arrangement with and permission of the publisher — The H. M. Rowe Company, Baltimore and Chicago.

Use a different sentence each day. Ask the students to type the sentence, repeatedly, at their normal rate for one minute. Then have them record the rate and the number of errors. (Although the *actual* number of words in the previous three sentences may vary, there are exactly 50 strokes in each, or 10 standard words.) Now ask them to try to type the sentence as rapidly as they can for one minute. Tell them to disregard the errors and the rate. Once again have them type the sentence for a minute at their normal rate. Because of the fact that these easy (balanced-hand) words permitted their fingers to go faster, they will find that the previous speed drive for a minute contributed to their increased rate on the final typing and yet allowed them to maintain a fair degree of accuracy. By a show of hands, ask the students if (1) they typed more words a minute than on their very first typing and (2) if they made more, or less, errors. Usually, most students will increase their speed without harming their accuracy. This pattern can be repeated with other easy-word sentences. The sequence, then, is: one minute at a controlled rate; one minute at a fast rate; and the final minute at a normal (controlled) rate. Remember, *speed must be built*; otherwise, although the words a minute may go up slowly and steadily, a plateau will eventually be reached. To push upward from this plateau, it is necessary to have the students type faster — and the best way to have them type faster is to use copy that is easy and has fast fingering combinations built into every line. Just try to type a line of the word

reward. Now try to type a line of the word *eighty*. Note the difference in your speed. The *reward* line, typed entirely with fingers on the left hand, will hold your speed down. The *eighty* line, typed with alternating fingers of your left and right hands (balanced hand), will be considerably faster.

INTRODUCING LETTER WRITING

The best way to introduce letter writing is to start with the simplest type of letter. Most textbooks, of course, follow this procedure. The first letter would include the date, the salutation, the body, and the closing. A block-style letter, with the date and salutation tabular keys set at 40 (for pica type) or 50 (for elite type) is best. Before the student is exposed to the letter in the textbook, however, give him a graphic presentation of how the finished letter should look. Use an 8½ x 11 sheet of paper (either typing paper or art paper) on which you have pasted a contrasting-color rectangle, approximately 5 x 7 inches, with right and left margins centered, and with slightly more space at the bottom than at the top. The idea is to show him that the letter should be centered in the manner in which a picture appears in a frame. (See the illustration on the following page.)



Now have ready another 8½ x 11 sheet of white paper, on which should be pasted contrasting-color rectangles, in approximately the proper sections, to represent the date, the salutation, the body (use either one or two paragraphs) and the closing. The class will have an excellent mental picture of how the finished letter should look. Ask them to insert a sheet of typing paper and, following the style letter in the book, go through the various parts, step by step. (A graphic illustration of the visual aid just described is on the following page.) Tell them to clear the tabular stops and then to set on tab at 40 (pica) or 50 (elite). Have them set the margins as given in the textbook. Tell them to tabulate to the date, to type it, and to wait for all to complete this part. Then tell them to space down the number of spaces called for in the book directions, and to type the salutation. Again, have them stop and wait for all to finish. Now, have them space down two single spaces and to type the body. Tell them to stop when they have finished typing the paragraph or the paragraphs in the body and to wait for all to finish. Then ask them to tabulate to the spot for the closing. All students then type the closing. Now have them remove the letter and hold it up for you to see. Ask them to decide if they feel their letters are well centered. At this stage, ignore typographical errors. You are trying to show them how to arrange a letter and undue emphasis upon accuracy at this stage will defeat the purpose. Now, have them re-type the letter and ask them to circle their errors. If time permits,

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

have them type the letter again to improve upon accuracy, or, if you have already taught erasing (or other means of correcting errors), you may have them correct their errors. Once they have typed the simplified letter, then you can add, via the textbook, the other parts — one at a time, preferably — the heading, the inside address, the firm name and/or typed signature, enclosures, and so forth. However, this will take a number of class periods. Textbooks, after the initial letter exercises, repeat letters throughout, adding fine points here and there. If possible, stick to one letter style — such as the block style — before teaching all of the major parts of a letter. Students must master a particular style before going on to another style or they will get confused. It is an excellent idea to teach the block, semi-block, and full-block styles, but avoid too many variations. It is a good policy to point out that there are these variations and that, if they work in an office, they may have to use the style preferred by their employers. Start with the punctuation style given in the text; usually, this is the mixed style of punctuation; a colon after the salutation and a comma after the closing. Then you can present open punctuation. Closed punctuation is very seldom taught nowadays and, as numerous office surveys have shown, is used very little, if at all.

ERASING AND OTHER MEANS OF CORRECTING ERRORS

Even the best typists make occasional errors. Since most students turn out to be average typists, they will have their share of errors. They must be taught how to erase (or how to use alternate methods of error correction). Without the know-how, the quality of the work will be poor, resulting in a considerable waste of time in re-typing.

Start your instruction by asking the students to bring an eraser to class. Have available a few extra erasers for those individuals who were absent when you requested that erasers be available the next day and for those individuals who may forget to bring an eraser.

Ask them to type a sentence from the book and tell them to type a word incorrectly — the same word for all. If the word which you asked them to type incorrectly is closer to the right-hand side of the paper, have them move their carriages to the right; if it is closer to the left-hand side, the carriages should be moved to the left. This is done to prevent particles of the eraser from falling into the machine. Ask them to raise the paper bail and to turn up the paper several lines so that it will be easier to erase the error. Tell them to use as little pressure as possible to avoid rubbing a hole in the paper. Also, it is a good idea to have them blow

away the bits of the eraser instead of constantly moving the eraser over the same spot without doing so. This will enable them to determine more easily if they have removed the ink sufficiently to attempt to type in the correction. Tell them to wait for your instructions before attempting to type in the correction. So that the re-typed word will match the other words in the sentence in intensity, ask them to type the correction in lightly at first and then to go over the first re-typing one or more times until the correction matches the other words in intensity as closely as possible; otherwise, the correction will stand out in the manner of the well-known "sore thumb." Now have them type the sentence several times, each time making an error in the same word, erasing and typing in the correction each time. Have them look over their work and to place a check mark next to the sentence which they think shows the best correction and to place an X next to the sentence which they think shows the poorest correction. Be absolutely certain that you impress upon them the necessity of automatically moving the carriage to the right or to the left before proceeding with any erasure.

Errors on typed copy may also be corrected by means of a piece of correction paper or by using correction fluid. Do not assume that students will be able to use these without some prior instructions and guidance by you. When teaching them how to correct errors by means of correction paper, be sure to (1) have them backspace to the error, (2) put the correction strip in back of the typewriter ribbon, (3) re-strike

the error, (4) remove the correction strip, and (5) backspace to the spot where the error was made and to strike the correct key. Again, as in using an eraser, it is necessary that the corrected letter or word have the same intensity as the other copy. This is accomplished by re-striking the correct key one or more times until the desired intensity is obtained. When you teach the students how to use correction fluid, the preliminary steps involve turning the paper up several lines (similar to that indicated in using an eraser). Of course, it is not necessary to move the carriage to the right or to the left. However, be sure to tell them to shake the correction fluid bottle, to use only a small quantity of fluid, and to avoid brushing the fluid on the paper. (The fluid applicator should be used to touch the error lightly.) Also, before typing in the correction, they should be absolutely certain that the fluid is dry.

Be certain that your students understand, that regardless of the method used in correcting errors, neatness should be their prime objective.

INTRODUCING TABULATION

Again, as was pointed out in letter-writing introduction, start with the simplest type — a one-column tabulation, preferably with no heading. As was previously indicated, use an 8½ x 11 sheet of white paper on which has been pasted a rectangle of contrasting color to represent the single-column tabulation. There are a number of methods used to present the computation involved in tabulation problems. Unless you are on familiar ground and have taught your particular method for quite a while, use the method shown in the textbook.

The first tabulation problem should, as was the letter, be worked out and typed in unison. It may consist of a column of words of average length, to be double spaced, with no more than 6 or 7 words in the column. Again, as in letter-writing introduction, have them re-type the tabulation. If the first typing shows that they have gotten the idea of arrangement, the second typing should be for accuracy; otherwise, have them re-type it to improve upon the centering. When you are certain that they have mastered the basics of tabulation, give them a two-column tabulation problem. Next in order would be a two-column tabulation with a simple heading. If the textbook does not present this

sequence, you can easily make one up and letter the information on the chalkboard. Use no numerals at this stage; use familiar words, such as days of the week, months of the year, professional or local sports teams, holidays, and so forth. Tabulation exercises are presented intermittently throughout the textbook, so that students will not forget how to do them.

A classroom-tested method of introducing tabulation is described here in some detail. Inasmuch as the teacher may find that most students seem confused by the mass of detailed numerals and rectangles and arrows and what-not on the chalkboard when a tabulation problem is explained, the method which is described below (which the author has called "tabulation without calculation"), should help the students considerably in this phase of typewriting.

The teacher may use any rather short two-or three-column tabulation in the textbook. He explains to the students that the problem is to arrange the columns on a sheet of paper so that both side margins and the top and bottom margins should be fairly equal. (We know that not all problems are such that they will be arranged in the exact arithmetical center of the page. Also, of course, we want the bottom margin a space or two wider than the top margin so that the finished work will be in the so-called "reading position." Hence, we say *fairly equal*.)

Ask the students to clear all tabular stops on the typewriter. Tell them to be certain that the paper guide is at

zero. Have them insert a sheet of full-size typing paper. Tell them that they are going to center the problem horizontally first, in rough-draft form. Have them space down 7 spaces (or enough to make certain the paper "fingers" grip the paper.) Ask them to set the line-space gauge for single spacing. Now ask them to find the number of strokes in the longest item on the first column. Suppose it is a word of 8 letters. Let us assume that the word is *Maryland*. Have them type this word, starting at the extreme left edge of the paper. Now ask for a suggested number of spaces between the columns (unless the textbook indicates the number to use.) Suppose the number of spaces that were suggested — or indicated — is 10. Tell them to type a period for each of these 10 spaces immediately after the last letter in *Maryland*. Now ask them for the number of spaces in the longest item in the second column. Suppose it is a word of 10 letters and let us assume that the word is *Harrisburg*. Have them type this word, starting where they had left off on the space after the 10th period. (They will now have typed a total of 20 spaces.) Ask them to look at their horizontal line scale, and to tell you at what space they have stopped on this scale. When they say "28," tell them that this means that the actual tabulation will take a total of 28 spaces or strokes. Now ask them how many horizontal spaces there are on a sheet of typewriting paper. The answer, of course, will be 85 (pica) or 102 (elite). Now have the students tell you what should be done with the spaces that are left. When they have told you that these re-

maining spaces would be used for the right-hand and the left-hand margins, ask them how many spaces would be left. (This is the only place where there might be a pen or pencil calculation, although many students will be able to subtract 28 from 85, or from 102). Let us assume that we have pica-type machines; we would, then, have 57 spaces left (85 minus 28). Now ask them to disregard any fractions, but to tell you how much half of 57 is. When you get the response of 28, tell them that this is the number of spaces for the right-hand margin. Ask them to set the right-hand margin stop at 28. Now tell them to *type* the word *Maryland* again and to *space* 10 times for the spaces between the columns (where they had originally typed periods) and to set a tabular stop at that point. Of course, it will be set at 46 on the scale. Now have them space down 4 spaces; they are to test their settings. Ask them (1) to type the longest item in the first column, *Maryland*, (2) to tabulate, and (3) to type the longest item in the second column, the word *Harrisburg*. Have them remove their papers and to fold them down the middle (*g* in *Harrisburg* and *M* in *Maryland* should just “meet”). Now that the right-hand margin is set and the tabular stops are set, the students are ready to type the problem completely, except for the vertical centering.

To obtain the vertical centering, have the students insert the other side of the paper in the typewriter and to stop at the point where the top of the sheet just about shows. Without moving the right margin, have them type the heading

(without centering), space down the required number of spaces for the heading (usually 3), and re-set the line-space gauge to double spacing (if called for by the instructions in the textbook). Now ask them to type, in sequence, each item in the *first* column of the tabulation. After they have typed the last item in that column, tell them to stop, and to turn the platen back to the top (where they had typed the heading. Have them re-set the line-space gauge to single space, and to space down to the last item in the column, counting with them as they space down. Let us suppose that, with six items in the vertical column (plus the heading) and the fact that the tabulation is double spaced (plus the extra spaces between the heading and the first line of the tabulation), they will use up 14 vertical spaces. Ask them what should be done with the spaces remaining vertically (in the same manner as previously indicated for the spaces remaining horizontally). When they have indicated that these would be used for the top and the bottom margins, ask them how many spaces would be left. Most, or all, will be able to subtract 14 from 66 and arrive at 52. Now ask them how much half of 52 is. When you get the response of 26, tell them that, normally, they would space down 26 spaces and start on the 27th space. However, since "reading position" is desired, the bottom margin should be slightly wider. Suggest to them that, in this case, they could start to type the tabulation on the 25th space from the top.

Now, since they have determined both the horizontal and the vertical placement of the tabulation, they can start to type the actual problem. The same idea, of course, could easily be used for tabulations of more than 2 columns and those having headings, subheadings, and columnar headings.

While it was necessary to go into some detail (in the manner of a lesson plan) in describing this method, it is really very simple. Following is a summary of the detailed description of "tabulation without calculation."

SUMMARY OF TABULATION METHOD JUST DESCRIBED

Horizontal Centering

1. Set paper guide at zero, clear tabular stops, space down 7 single spaces.
2. Type longest item in first column and then follow with typing one period for each space between columns.
3. Repeat (2), above, for each column but avoid periods after last column.
4. Note where machine stops on horizontal scale and subtract this numeral from 85 (pica) or 102 (elite).

5. Divide result obtained in (4), above, by two, disregard fraction, and set right-hand margin at this point.
6. Space down 4 single spaces.
7. Type the longest item in the first column, space the desired number of spaces between columns and set a tab at that point.
8. Repeat (7), above, for each succeeding column but do not space after the last column.
9. Space down 4 single spaces, type the longest item in the first column, tabulate.
10. Type the longest item in each succeeding column (except the last) and tabulate.

Vertical Centering

1. Re-insert paper so blank side shows, stopping where the top of the sheet is barely visible and type the heading.
2. Space down 3 single spaces and re-set line-space gauge if required.

3. Type each item in the first column, turn platen back to the heading, and re-set line-space gauge to single space.
4. Space down to last item and count the number of vertical spaces as you space.
5. Subtract this numeral from 66, divide by two, disregard fractions, and subtract one from the result.
6. Number obtained in (5), above, is the vertical starting point of the tabulation.

It is suggested that the teacher try this method out on the problem to be presented to the students *before* actually presenting it. This will not only help him to determine if he wishes to use this method, but he will be able to make a much more understandable presentation to the students. Use the numbered summary just presented when you need to review this method with the students. Also, it could be duplicated and given to the students for reference and self-review purposes.

GRADING OR EVALUATION

How you grade will depend, of course, on the requirements of your business education department and/or school. Keep the standards high. It is much easier to come down a little from high standards than to start out "easy" on grading and then try to get "harder" for the purpose of bringing about better results from the students. There have been many surveys and studies made of various grading systems used in typewriting. Generally speaking, it is a good policy to make little reference to errors in the beginning stages of learning how to type; the correct technique is more important here, as most errors in this stage may be due to nervousness and to other factors. (For example, a feeling of frustration due to apparent lack of accomplishment.) Whatever grading system you do use, be certain that you have it down on paper, so you know that each student is graded by the same "formula." Remember this general premise: Each grade should represent both the *quality* of the work (such as relative freedom from typographical errors, good arrangement, neatness, and so forth) and the *quantity* of the work (words a minute, number of problems, and so forth). Also, consideration should be given to the amount of typewriting instruction that the students have received. For example, a

student who has handed in a long letter (200 or more words) with 2 errors should receive a better grade than one who has typed an average-length letter (100 to 150 words) with the same number of errors. Furthermore, a student in Typing I (assuming the same number of errors and the same length of letter) should receive a better grade than a student in Typing II. Following is a simplified table which was compiled by the author over a period of years, using data from business, government, and numerous school grading systems. The data, of course, was averaged to obtain the grades shown. It automatically combines quality, quantity, and length of instruction into a single grade.

When you compile your own grading system, be certain that you base it on objective standards, either based on (at least) several years of use and/or compilations of averages given in periodical articles or other printed sources. But, as stated previously, these grades should compare favorably with any standards required by your school.

TABULATION GRADING SCALE

An “average size” tabulation contains 2 to 4 columns of items, with anywhere from 6 to 10 items in each column; an “above average size” tabulation contains 5 or more columns of items with 11 or more items in each column.

	FIRST YEAR		SECOND YEAR	
	Errors	Grade	Errors	Grade
AVERAGE LENGTH	0	A	0	A
	1-2	B	1	B
	3-5	C	2-3	C
	6-7	D	4-5	D
	8	F	6	F
ABOVE AVERAGE LENGTH	0	A	0	A
	1-3	B	1-2	B
	4-7	C	3-5	C
	8-10	D	6-7	D
	11	F	8	F

TIMED WRITINGS AND THEIR VALUE

A number of surveys have brought out the fact that, in about 90% of the cases, the timed writing is used to determine the over-all competence of a typist who is applying for a position. In addition, a number of surveys disclose that those students who rank high in timed-writing scores usually rank high in other areas of typewriting: letters, tabulations, manuscripts, and so forth. In other words, not only do would-be employers put their faith in timed writings as a rapid and almost sure-fire means of determining typing skill, but there seems to be a fairly high correlation between achievement on timed writings and achievement in other facets of typing. Of course, we will find instances where students score poorly in timed writings but do relatively well on letters, tabulations, reports, and other areas of production typing. But if the scores on tests given to 100 or more students (chosen at random) are carefully compiled, the timed writing will prove to be the *one* best means of determining typing skill. It is for this reason that great care must be taken (1) to train students in the correct method of taking timed writings and (2) to score them in the proper manner.

A definite, regular program of timed writings is sug-

gested. As soon as the students have learned the location of the keys and have had several days of typing connected matter (that is, short paragraphs), it is time to institute the timed-writing program. Most students who fear timed writings do so because of a number of reasons; and, because they fear them, they do poorly in them. One reason for this fear is the fact that they are being timed. An excellent way of overcoming this fear is to say to the students: "Let us now turn to Page Number so-and-so and type the first paragraph found on that page." Do not give any other directions, except to tell them to type line-for-line, as shown in the book. This paragraph may be one that they had typed previously, or a new one, but should contain no special characters, numerals, or mid sentence shift-key words. Just ordinary, plain, rather easy copy should be chosen. Without telling the students that they are being timed, wait one minute after they have started to type and then, casually, tell them to stop. Do not just say "stop," but rather something such as "that will be all for this paragraph." Now, tell them to count the words they have typed, showing them how to use the word scale which is usually found in textbooks. Tell them that they have typed for one minute; that the number of words they have determined which they have typed means that this is their present typing rate per minute. Tell them that, as they keep practicing and following good techniques (thereby improving their skill) their typing rate will go up. Caution them that this rate will not show much progress if measured daily —

perhaps, at the most, only a word or two more. Also, that sometimes they may stay at a certain number of words a minute for several days — or much longer — before showing improvement, but not to worry about that.

The next day, now that they have been acclimated to typing while being timed, give them another timed writing for one minute. This time, however, tell them that you will announce the fact that they will type for one minute. Use this procedure: Say “We will again type as we did yesterday; I will ask you to stop typing at the end of one minute.” When the minute is over, have them determine their rates and to compare them with the previous day’s rates. Notice that no mention has yet been made about errors. The reason for this is obvious. While accuracy is important, you want to get them used to the idea of being timed before having them worry about errors.

The third day on which you give them the one-minute timed writing have them compute their rates, as usual, and then say: “Now read through your copy and place a circle around each error you have made. Proofreading is very important and, when you learn to erase, you will want to know which words need correcting.” Ask them, by a show of hands, how many have typed the minute without an error; then, how many typed with one or two errors. Stop there. Do not go on to question them about more than two errors. Students who made more than two errors may feel ill at ease if asked to raise their hands at this point in the course. Re-

member, they are just beginning to get into the timed-writing syndrome and, for that reason, dwell as little as possible upon errors. Now, say to the students: "Let us try to type the paragraph again for one minute." Again ask for both speed and accuracy results. Continue this pattern for several days and then give them *three* one-minute timings.

After several weeks of one-minute timings, you may wish to show them how to *increase* their speed *without decreasing* their accuracy. Remember what was said previously in the section, BUILDING SPEED. The same pattern, with some variations, can be used to build timed-writing speed. Tell the students to type the one-minute timed writing at a normal rate. Have them record their speed and errors. Then give them three timings for one minute on the same paragraph, stopping them after each timing to record the speed only. Do not tell them to make all the errors they wish; do not tell them not to worry about errors. Just tell them to try to make their fingers go faster. Have them record their speed only on these three timings. Now tell them to type the paragraph again, but this time to go back to their normal, controlled rate. Have them check their rate and errors. Most students will find that, even though they have typed at a controlled rate, their words a minute increased when compared with the very first timing taken that day; also, a number of them will find that their accuracy has not suffered; in fact, some will have improved their accuracy plus an improvement in their rate.

Continue in this manner with two-minute timings, three-minute timings, and then go on to five-minute timings. Tell them that their words per minute will, naturally, drop on the longer timings for some time. Also tell them that, eventually, they will be able to type at the same, and at even higher, speeds for longer periods of time as they progress through the course.

When you feel that the students have been accustomed to five-minute timings, then set aside one day each week (some teachers prefer Friday) for these timings. Most schools have period lengths which will allow enough time to take 5 five-minute timings during a class period. The procedure now should be (1) the first timing for control; (2) the next three timings for speed, recording only the speed; and (3) the last timing for control. They should be asked to compare the results of their first timing that day with that of the last timing. Most students should find a speed improvement with little, if any, decrease in accuracy.

As to the penalty for errors: This may come as a shock to many teachers, but no penalty should be deducted for errors. Actually, both the words a minute *and* the errors should be placed on the paper. This gives a true — rather than a distorted — picture. For example, a student may have typed 50 words a minute and made 5 errors. He *did not* type 45 words a minute with 5 errors or any other number of words per minute, depending upon the error penalty inflicted. *The grade, then, should be based upon both accuracy and*

speed. No more than 2% errors should be allowed on timed writings. A short-cut method, used to determine the number of errors allowed based upon the 2% limit for use in five-minute timings, is to have the student point off one decimal place in the number of words per minute typed for five minutes; the resulting numeral is the maximum number of errors allowed. For example, at 43 words a minute, 4.3 errors (or 4 errors, to the nearest whole number) is allowed. At 56 words a minute, 5.6 errors (or 6 errors) is permitted. Use your own judgment for the in-between rates: 35, 45, 55, and so forth. Decide whether it should be 3, 4, or 5 errors (or 4, 5, or 6 errors.) (Usually 0.5 or more is considered a whole number; that is, 4.5 would be 5.)

Note that nothing has been said about ten-minute timings. Although some schools still give them, surveys show that very few employers use them, actually less than 2% of those surveyed. The main reason for this is that studies have shown that after about 7 minutes of typing on timed writings, the fatigue element begins to enter into the picture; and most of the errors will be due to this factor. If your school still uses them or requires them, you will, of course, use them.

Keep accurate records of timed writings; have students also keep records. For your grading purposes, it is suggested that you choose the *best* five-minute timing of the week for each student, and then average this in with other grades for the particular grading period.

A word of caution when administering timed writings. Avoid walking around the room, down one aisle and up another, and looking over the students' shoulders at their papers as they are taking the timings. This will not only tend to hinder the speed for most of the students, but will greatly affect their accuracy. Just imagine if you were taking a timed writing and were having another teacher (or a typewriting specialist, which your students obviously feel you are), looking over *your* shoulder while you are typing! Remember, nothing is accomplished by this. You could just as well sit at your desk or, if your school frowns on too much desk-sitting by teachers, stand unobtrusively in a corner of the room. You can observe much in relation to the whole class while doing this and yet avoid disconcerting those students who may become nervous if you watch them individually when they are taking timed writings.

After the students have turned in the timed writings and you have re-checked their *best* one for the week, it is a good policy and excellent motivation device to list the three best ones on the bulletin board or the chalkboard, giving the names, rates, and errors. This could stay up there until the next scheduled timed-writing day. Students will strive to improve both their speed and their accuracy in trying to have their names listed the following week.

It is also an excellent motivation device if you can give students certificates for typing a certain number of words for 5 minutes, with a suggested error limit of 3 (or an

error limit of your own choice or that based upon school standards). In Typing I you could start off with 40 words minute (again, you may wish to vary this) and in Typing II the starting point could be 50 words a minute. When students have exceeded the speed on their certificates (previously earned) by 10 or more words a minute, a new certificate could be issued. A typing pin could be given to the student, at the end of the semester, with the most words a minute for 5 minutes within the 2% error limit. There will be additional information about motivating devices which will be discussed in the section on MOTIVATION.

OTHER TYPING TESTS

Some schools require that tests be given in all subjects at the end of each semester; also, they require that these tests be weighted in such manner that they will have some definite effect on the final grade in that subject. This may have value in many non-business subjects, but in such subjects as typewriting and stenography the teacher is able to determine the grade of a student without formal testing, since a great many papers are handed in during a normal grading period. If necessary to give tests, it is suggested the elements of nervousness and other pressures be eliminated as much as possible by telling the students that they will be given a number of exercises to type during the test period and, if they have time, may re-type those in which they feel that they have too many errors. This will keep the students busy during the test period because they will want to be able to have some time left to re-type any problem which needs re-typing and will help to eliminate some of the ever-present test pressures.

The best test is usually one which consists of three problems of the type that will cover neatness, arrangement, accuracy, centering, and general typewriting know-how. To achieve this, give the students the following three types of

problems: a full-page of straight copy material (not timed, of course); a letter to arrange; a short tabulation to set up and type. Tell the students that they must hand in all three problems. In a 40 to 50 minute period, a page of straight-copy material, double spaced, with 1 ½ inch margins all around, an average-length letter (about 150 words) and a two- or three-column tabulation with about six to eight items in each column, will provide you with sufficient typed copy so that you can determine what the student has accomplished and yet give him enough time (in most instances) to re-type any of these problems which he feels he can improve errorwise. Tell the students that all three problems will be graded individually, that these grades will be totaled, and then divide by three to determine the test grade. For example, if a student scored 100% on the straight copy and 100% on the letter, but did not hand in the tabulation, then his grade would be 67% (200% divided by 3).

True-false, multiple-choice, and completion tests are not really feasible as typewriting tests. Since typewriting is a skill-type subject, real skill accomplishment is best measured by having the students actually do the typing, instead of having them answer questions relating to arrangement, machine operation, and so forth.

As to performance tests, if you wish to determine how well students can cut stencils, for example, you could have each student in the class cut about three or four lines, followed by his name. One or two stencils will usually be

sufficient, depending upon the size of the class. These stencils should be run off, with one copy given to each student, enabling him to see if he struck the letters properly or made acceptable corrections with the correction fluid. You could, if you wish, obtain a grade by merely looking over the mimeographed sheets and grade students with some objectivity, based upon clarity of copy, error correction, and so on. This same method could be used for typing Ditto masters. If enough materials are available, it would be well to have each student type both a complete mimeograph stencil and a complete Ditto master copy. Then duplicate enough copies so that each member of the class can compare his work with work of the others.

ELECTRIC TYPEWRITING

It is a known fact that electric typewriters are coming to the forefront. Although some may argue the point, the time will come when most of the typewriters used in schools will be electrics. Surveys have shown that, while many businesses still use manual typewriters, when replacements are necessary, switches are made to electrics. Industry statistics relating to the manufacture of typewriters are not easy to obtain, but based upon the data available, we do know that the electric typewriter is here to stay. Therefore, teachers can no longer afford to ignore the electric typewriter. It may have its drawbacks, but we do know that it is easier to type on (once the operator has overcome the fear of switching from a manual machine), it speeds up production, and (studies show) that it is both easier to learn on and easier to teach.

There are, of course, some problems relating to learning to type on the electric (especially if it is necessary to switch from the manual machine). However, students who have made satisfactory progress in learning to type on a manual typewriter should have little, if any, difficulty in making the change to an electric machine. The fact that almost no effort

is required to stroke the keys on the electric typewriter oftentimes will cause the operator (who has switched from a manual machine) to become nervous and fearful. This is because, at the start, there is a tendency to depress keys which are unwanted, resulting in numerous errors. However, when the change is being made, the student should be told to type *below* his normal speed, so that he can become accustomed to the stroking. In other words, he should make shorter strokes. When resting the fingers on the home keys, he should be made aware of the fact that they should just “rest,” since any undue pressure on the keys may cause them to strike (whereas on the manual machine this would not happen.) Fortunately, typewriter manufacturers have so constructed the pressure required to activate the keys on an electric typewriter, that the mere “resting” of the fingers on the keys will *not* result in any unwanted letters being struck. (With the early models of the electric typewriter this was not the case, however.) The major difficulty, then, in making the transition from a manual to an electric, will be overcome if the student starts typing at a much slower rate, is calm, and remembers to shorten his key stroke.

Another adjustment that must be made is the fact that no longer is it necessary to use the carriage return lever. Just by pressing a bar or a key the carriage returns smoothly and automatically. This adjustment is not too difficult and, before long, the student will become accustomed to it.

If the classroom has a number of electric typewriters

in it but not enough for the entire class, the teacher must make the choice of (1) either instructing the entire class on manuals and then, after the students have become proficient, give them some time on the electric (using some type of rotation plan) so that their transition will be easier when they encounter an electric on the job or in a work-study program, (2) or teaching the entire class as a unit and allowing those who wish to learn on the electrics to do so. Studies in this field are not too conclusive and some are contradictory, but if the teacher wishes to do so he can instruct the electric-machine users to shorten their strokes from the very beginning while illustrating the staccato-type stroke for those who use the manual typewriters. He should also tell them about the difference in the carriage return and in keyboard finger position, since the angle on the electric keyboard is not slanted as sharply as on the manual. If this seems to require too much detailed explanation and if there are enough manuals to accommodate the entire class, it is suggested that *all* students first be taught on the manual and then allow them to make the transition. Enough time should be allowed each student who wishes to make the transition so that he can become an effective typist on the electric. Usually, he should be allowed between four to six weeks. However, this may vary from student to student. Also, if there are too many who wish to make the transition and there are not enough electrics to accommodate all of these students before the end of the semester, then the time will have to be shortened.

If there are only a few electric typewriters available, some schools will either (1) make them available to seniors only or (2) place them in office practice classes where students will use them for cutting stencils and related work. Even if there is only one electric typewriter available for the typewriting classroom, it should be placed there and, eventually, students should be allowed to type on it (properly, of course) so that they will feel more at home with the machine when, and if, they encounter the electric on the job.

One final word is to be said about the operation of the electric typewriter. Since there is a slight variation on this machine in the locations of some of the special characters, such as the underscore key, the \$ sign, and several others, those who type on (or change to) an electric should be shown these differences. Most typewriting texts have definite drills when these special character keys are introduced.

HANDLING LATE-ENTRY STUDENTS IN BEGINNING CLASSES

Let us assume that you have just completed teaching some of the keyboard. The class seems to be progressing nicely. You are ready to introduce several new keys. The door opens and a new student comes in, with an official entry card. He is a pure beginner; he has not had any instruction before. You ask him to be seated and tell him that you will be with him in a few minutes. Meanwhile, you continue with the introduction of the new key (or keys, as usually they are introduced in pairs, such as *r u*, *e i*, and so forth). You ask the class to type the exercise relating to the new key introduction and, unless you stop them, to re-type it several times. Meanwhile, you are thinking about the new student. You go over to where he is sitting and try, as hurriedly as possible, to give him enough basic fundamentals (remember the 10 points relating to getting off to a good start) so that he can at least get started on typing a short exercise. Meanwhile, you realize that most — or all — of the class has already completed the assigned work. You hurry back to the class and renew your instructions to them. Then you assign a paragraph or two and rush back to your new student, hoping, in the meanwhile, that he has not

developed any poor techniques. Just when you have him all set to continue with his assigned work, you realize by the quietness in the classroom that your original group is again waiting for you. You go back to them again. When the period is finally over, you hope your new student will be able to "catch up" eventually with the rest of the class and that you will have an easier time tomorrow.

But tomorrow comes and you find that you still do not have enough time as you may wish to devote to him individually. Several days go by. You seem to be all set. Everything is progressing favorably. Your new student is doing very well and, although he is a lesson or two behind the rest of the class, he can continue, for the most part, on his own. Soon he should be able to take his place as part of the entire teaching group. Lo, and behold, in comes another neophyte typing student or, perhaps, still worse, two more come in. Now your problems really complicate. You cannot neglect the whole class for just a few, and yet you owe it to your profession and to the brand-new students to give them sufficient individual instruction so that they will eventually become part of your original class. What should you do? And, with the semester just a few weeks old, you may get one or two more!

There is an excellent remedy for this situation which has been classroom tested by the author and, without doubt, by other experienced teachers. You assign one of your best students (and even if you think you do not have any *best*

students at this stage, you assign any one of your present students) to indoctrinate the brand-new student. You will be amazed at the results. The student who has already learned the basic techniques and several of the keys will be able to devote full time to the new student while you busy yourself with the instruction of the entire group. When the entire group is practicing, you will then have time to go over, casually, to the new student and his erstwhile student instructor, and check on how the instruction is progressing. You may offer one or two suggestions, if necessary. But your mind is at ease. Finally, if and when you get any additional new student or students, you know you can assign one or more of your "experienced" students and continue with your regular class teaching in the meanwhile. Before long, your new students will have caught up with the rest of the class and everything will be running smoothly once again.

MOTIVATION

Because this topic is treated last, it does not necessarily follow that it is of least importance. Most students are naturally motivated by the subject itself. However, in instances where (1) students have failed the previous year and have to repeat the subject, (2) there is considerable repetitive material (such as long units on letters), and (3) students seem to be on a plateau in reference to their achievement in accuracy, speed, or both — it is often necessary to use devices which will help to spur them on. Also, on pre-holiday occasions, students will tend to be excitable in anticipation of the vacation, and ordinary typing material seems to be of little interest to them.

Of course, the use of certificates and pins were mentioned previously. However, this will not take care of special situations and will not involve all of the students.

If a student has failed the previous year, find out what the reason was and try to remedy the situation. Usually, it may have been because of innaccuracy, either on timings or on other areas of typing. The basic idea here is to try to instill confidence in the student, individually, by showing him how to analyze his errors and how to practice intensively on

overcoming his difficulties. Be sure to praise any progress in this respect and to encourage him if there is little or no progress at first.

In the case of repetitive material, you might inject some project in the field of typewriter art (not necessarily elaborate designs), such as a neat cover page with a border or a simple greeting card.

If students get into a plateau, try to encourage faster fingering (if it is a speed plateau) or greater concentration (if it deals with accuracy) on the material being typed. Individual attention to students will bring fine results, as it will show them you are genuinely interested in their progress.

The best remedy for the pre-holiday mood is to offer all manners of typewriter art and design. Perhaps students may want to try original designs (no matter how amateurish) relating to the forthcoming holiday. You may suggest that they try to make original border designs. Or you may suggest using X's to letter their names on the typewriter or the school's initials.

Another motivating device is that of running a contest. This could involve all of your classes, wherein the three or four best papers of each class would be compared in order to determine (a) individual winners of the contest and (b) the winning class. The contest material could consist of timed writing copy (wherein the best of three timed writings for each student would be considered), letters or other production work, or a combination of both. It would involve a

little more work on the part of the teacher, but would tend to stimulate interest at a time when students seem to lag in their work and would help motivate students to improve. Of course, some schools are part of a regional or a state-wide system where such contests are held each year. However, usually only those typists who are the best could expect to be motivated, while the mediocre typist would have no interest or desire to show any improvement.

In the section, CLASS ORGANIZATION AND DISCIPLINE, the fact was mentioned that, oftentimes, students can be "reached" by means of their hobbies. What follows is an actual case history, summarized, in which a 16-year old girl, who refused to do any typing in a Typing II class, suddenly became one of the most enthusiastic and best students in the class.

When the principal assigned this class to the teacher, he indicated the fact that this group was composed of about 20 students — all girls — who, for one reason or another — had failed Typing II and were repeating the course. A check into their records revealed the fact that a number of these girls had played truant so often and missed so many class periods that they were automatic failures according to school policy. When class started, they were given a short "pep talk" about the course, and seemingly, everything seemed to be going fine from the very first day except for one girl.

She just refused to do any typing. She would come to class, sit down at her typewriter, and spend her time just

reading a book or doing some other work. By questioning the girl concerning her disinterest — or refusal to work — it seemed that she gave the indication that she was doomed to failure, anyway. However, a check with the counselor indicated the fact that (1) the girl came from a so-called “broken home,” where the remaining parent did not seem to care about her school work and (2) she had failed due to both frequent absences and just “loafing” when she did come to class. It also revealed the fact that she was an above-average Typing I student (and what was before her “broken-home” situation had manifested itself). After three days of trying all inducements to get the young lady to do as the rest of the class was doing, and noting the fact that she was well behaved otherwise, referral to the 3 x 5 card she filled out the first day indicated the fact that her hobby was designing home-made jewelry (from sea-shells, beads, and the like). When she was queried about her hobby, she seemed extremely interested. This took place on the fourth day of class. However, after a brief talk with the teacher, she still did not do any typing. As the class was being dismissed, the teacher casually suggested to her that he would like to see some of her home-made jewelry when she would remember to bring it around. The very next day she came in with some of this jewelry and showed it to the teacher. He not only commented about it but asked, in some detail, how she got started on the hobby and how she made the jewelry. When the teacher left her and looked up a short time later, he was

pleasantly surprised to find that the girl had started to type her work. In fact, she continued the rest of the semester in the same manner, handing in above-average work and maintaining excellent attendance.

One never knows in what manner a student can be "reached," but it certainly pays to try.

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